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A LIST OF MUSIC FOR
PLAYS AND PAGEANTS
WITH PRACTICAL SUGGESTIONS

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TO MY WIFE
CONSTANCE D'ARCY MACKAY
WITHOUT WHOSE WIDE EXPERIENCE
AND CONSTANT AID AND ENCOURAGE-
MENT, THIS LITTLE BOOK WOULD NEVER
HAVE BEEN FINISHED

PREFATORY NOTE

The lists in this book are introduced by an *Overture*, based on the actual experiences and difficulties of one of our best-known pageant directors, and treating of The Pageant Chorus, The Music Director, Requirements of the Musicians' Unions, Choosing Music, Music for Outdoor and Indoor Plays, a brief list of Plays That Music Would Enhance, a note on Royalties, etc.

As many of the pieces in the lists are issued by more than one publisher, publishers and prices are seldom indicated. Pieces followed by "Ditson" may be had

either of Oliver Ditson and Co. of Boston or C. H. Ditson and Co. of New York. For the convenience of people in various parts of the country, a selected list of music dealers has been added.

The author wishes to thank *The Theatre* for permission to use material from two articles in that magazine, and The Russell Sage Foundation for permission to use Mr. Arthur Farwell's most helpful notes on The Composition of Orchestras and Bands, from a leaflet now out of print.

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A LIST OF MUSIC FOR
PAGEANTS AND PLAYS

A LIST OF MUSIC FOR PAGEANTS AND PLAYS

OVERTURE BEFORE YOU BEGIN

GETTING A MUSIC DIRECTOR

AFTER a pageant has been written and the pageant director and director of dances chosen, a director of music must be engaged. He, in consultation with the pageant director, will select the music to accompany the pageant, particularly the dances, marches and pantomimic effects. Sometimes the conductor

MUSIC FOR PAGEANTS

of the orchestra or band, should that conductor have a sufficient knowledge of music, is himself the director of music. Sometimes, though, the conductor merely conducts the music selected by the music director. Sometimes the music director is himself a composer of note, and writes or procures original music for the productions. This, however, is seldom practicable excepting for large pageants, where there is considerable money available for composer's fees, transcriptions and rehearsal of the music.

THE PROBLEMS OF THE ORCHESTRA OR BAND

In later paragraphs the composition of the orchestra or band will be discussed. While the writer has seen a charming

OVERTURE

fairy spectacle given in the open air, accompanied solely by a piano, that music was almost inaudible, and it is desirable to employ as many instruments as the director can afford to engage; at the very least four strings and a piano, and preferably not less than a dozen players. Where amateur musicians play, the American Federation of Musicians will not allow its members (which include practically all professional players) to augment the amateur organization. Neither do the rules of the Union permit their players to make music on the stage, where amateurs furnish the orchestra or band. Where a Union orchestra accompanies the pageant, they will not permit an amateur to play any musical instrument on the stage, though a

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Union player in the orchestra will play an instrument to accompany an actor pretending to play one on the stage.

Amateurs, though, can get an orchestra or band of the desired number by combining two or more of their own organizations—such combinations are sometimes made between the bands or orchestras of neighboring villages. Occasionally the American Federation of Musicians is willing to slightly modify its restrictions, especially where the conductor of an amateur orchestra or band is himself a member of the Federation.

A large pageant should have a large orchestra or band, but this will involve a considerable expenditure which should be known very early so it can be allowed for in the budget. The music director

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should early get information as to terms and conditions required by the Union (address the secretary of the local Musicians' Union or the secretary of the American Federation of Musicians, 110 West 40th Street, New York City). The music director should particularly calculate for the number of rehearsals (at least one full dress rehearsal with orchestra is absolutely essential). Terms should also be arranged for possible shifting of a performance, even if an orchestra has played through part of one stopped by rain. Extra charges made for playing on holidays are also to be considered.

Most of the rehearsals are held indoors, usually by separate groups, and accompanied only by the pageant accompanists on a piano. From two to four of

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such accompanists are needed, as different groups are sometimes rehearsing simultaneously in different places. It is of extreme importance that the musical director see to it that the accompanists keep absolutely the same tempo that later the orchestra will use. A group, rehearsed to a slower time, will be thrown into absolute confusion if at the performance the music is played too fast. Tempo and rhythm are of great dramatic and emotional importance as giving contrast and emphasis in a pageant.

THE COMPOSITION OF ORCHESTRAS AND BANDS

William Chauncey Langdon's *The Celebration of the Fourth of July by Means of Pageantry*, published in 1912

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by the Division of Recreation, Russell Sage Foundation (now out of print), contained an excellent article by Arthur Farwell, on music for the Fourth of July.

He says that the orchestra is very much better adapted for accompanying voices than the band, the latter being practically unavailable for accompanying part singing by chorus; that the orchestra has generally been satisfactory out of doors, "requiring only a simply constructed sound screen or 'shell' of wood to give its best effect."

Since then a stage like a deep sounding box for the musicians to sit upon has been invented. It is usually desirable to screen the orchestra from the audience with low plants.

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In certain important pageants such as those at Portland and Taunton, for instance, the vast spaces in which the performance was given, sometimes with the open sea as a background, in the judgment of the musical directors made the more sonorous band, instead of an orchestra, an absolute necessity. As Mr. Farwell has pointed out, however, this prevented the use of accompanied choral singing in the production.

The following notes by Mr. Farwell are reprinted by permission of The Russell Sage Foundation:

THE ORCHESTRA

It must be understood that there are two kinds of orchestra: the "grand" or "symphony" orchestra and the "small"

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orchestra. The symphony orchestra is thoroughly standardized as to its required instruments, and music written for it cannot be played by the small orchestra. The grand orchestra contains no piano. Thirty-five is about the minimum number of players required for its organization, and these must conform to the proper specification of instruments, the requisite proportion of stringed instruments, flutes, oboes, horns, etc. The symphonies of Beethoven, Schubert, Mendelssohn, etc., can be played on such an orchestra, but modern composers have augmented it, so that "modern" music, including the larger works of Wagner and the music of later composers, requires about sixty players. The great symphony orchestras contain about one hundred.

MUSIC FOR PAGEANTS

The printed music for grand orchestra will be of no use for smaller groups of players. W. J. Henderson's *The Orchestra and Orchestral Music* and Daniel Gregory Mason's *The Orchestral Instruments and What They Do* give much valuable information.

THE SMALL ORCHESTRA

The small orchestra consists of anything from piano and violin up. The piano and violin are its basis, the piano to give the bass and harmony, and the violin the melody. The parts for the other instruments are written in such a manner that they will fit into the combination as they are added. Up to the number of five instruments (first violin always necessary, second violin, flute or clarinet,

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cornet and piano—not a precisely fixed arrangement), the piano is absolutely necessary. Above five instruments, the bass viol, commonly called the “bass,” may be added and the piano dispensed with if desired. There is no fixed or standard arrangement of instruments for small orchestra. So long as the bass is present, the violin (with other “melodic” instruments), and instruments to fill out the harmony—commonly second violin, viola, horns, etc.—the published music for small orchestras is so arranged as to “sound,” *i.e.*, to make proper and full musical effect, whatever the particular combination of instruments. As the orchestra grows, the strings should preponderate well over wind instruments.

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The following is a suitable basis for small orchestra with ten instruments: first violin, second violin, viola, bass, first cornet, clarinet, flute, trombone, second cornet and drums. The next instruments to add, in proper order, would be 'cello, horns, second clarinet, oboe and bassoon.

A very wide range of music is published for small orchestras, including adaptations of many standard works originally composed for grand orchestra.

THE BAND

The specification of instruments for small bands with fourteen men (and leader) is as follows: E-flat clarinet or flute, solo B-flat clarinet, first B-flat clarinet, second B-flat clarinet, solo B-flat cor-

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net, second B-flat cornet, first horn, second horn, trombone, baritone, E-flat tuba, small drum, bass drum. For a band of twenty-one and leader there are added: piccolo, second solo B-flat clarinet, second solo B-flat cornet, third horn, second and third trombones, and second tuba. The next instruments to be added are: trombone, flute, third alto horn, oboe and bassoon.

For large pageants, however, bands of sixty or more are used.

See also *The Wind-Band and Its Instruments*, by Arthur A. Clappe.

THE PAGEANT CHORUS

As noted above, choruses can only be used where there is an orchestra—that is, they cannot be used with a band, except-

MUSIC FOR PAGEANTS

ing in unaccompanied religious chants, etc. Some of the best authorities feel that singing should only be used where it naturally belongs in the dramatic action, not as a sort of commentary or interlude, more or less as the Greeks employed their choruses. To save time at dress rehearsal, the choruses, which should have been thoroughly drilled by themselves, should only be sketched in, that is, sing a few bars to indicate where they will come in at the performance. Though trained indoors, the choruses should rehearse with a big volume; delicate shadings are apt to be lost out of doors. As Union orchestras will accompany amateur singers, church choirs, singing societies, glee clubs, etc., can be used in choruses.

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PROBLEMS IN CHOOSING MUSIC

It will be a saving of trouble and expense, if, where suitable, music already in the repertory of the orchestra or band is used, and it is apt to be more smoothly played. Other music can often be hired from such circulating musical libraries as that of Arthur W. Tams, 318 West Forty-sixth Street, New York.

Where the orchestras or bands are amateur or small, it is most important that the music should not be too difficult for them. It is essential that music be sent for as early as possible, at least six weeks before the first performance, as sometimes certain selections are out of stock, so that others have to be substituted, and also sometimes the wrong pieces are sent, or parts omitted. Where original

MUSIC FOR PAGEANTS

music is composed or transcriptions of existing music made, several additional weeks must be allowed to get it in time. Music cues are imperative: that is, all the musicians must have penciled instructions as to at what words or action they should commence playing a given selection. It is desirable that sometimes a few bars preludise a dance, march, etc. Sometimes an assistant dramatic director stays near the conductor for consultation during the performance.

MUSIC FOR OUTDOOR PLAYS

Much of the above about music for pageants is applicable to plays, particularly to those of Shakespeare and to others, if given out of doors on a large scale, while the smaller orchestras can be used

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for smaller and more dainty outdoor productions. Unless plays are given out of doors on a small scale, though, so that all the dialogue can be heard, indoor performances probably give the poetry of Shakespeare, of the Greek dramatists, etc., a better hearing. Pageants should be largely spectacular and musical, and employ a minimum of speech.

MUSIC FOR INDOOR PLAYS

Most Little Theaters and many professional theaters have abandoned orchestras, which are not used during the action of most realistic or intimate domestic plays. In Little Theaters a good pianist may take the place of an orchestra, or in larger playhouses, anything from a piano, violin and 'cello "up" will serve. The

MUSIC FOR PAGEANTS

terms of Union Musicians equally apply here, though, particularly in the matter of music on the stage (even when its "off-stage"), which is often highly effective, and important to give atmosphere to scenes in picturesque or exotic countries. Orchestral music played softly under the dialogue often greatly heightens the emotional force in costume and poetic plays, though this device, once a feature of good old-fashioned melodrama, is disappearing from those robustious plays, which plays themselves are largely being driven out by the "movies." Of course, music, generally by larger orchestras, is essential to accompany pantomimes like "The Shepherd in the Distance," or ballets of action like "Petruschka," or "The Royal Fandango," or "Harlequinades."

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SOME PLAYS THAT MUSIC WILL ENHANCE

Besides those mentioned, among numerous plays of this nature, might be listed :

Granville Barker's, *Harlequinade*. For music inquire at Neighborhood Playhouse, Grand Street, New York.

Barker and Houseman's, *Prunella*.

Dowson's, *Pierrot of the Minute*, with Bantock's music.

Rogers', *Behind a Watteau Picture*.

Hewlett's, *Pan and the Young Shepherd*.

Millay's, *Aria da Capo*. Though generally played without music, would be admirably suited for it.

Hume's, *Romance of the Rose*, pantomime.

H. C. Smith's, *A Man About Town*, pan-

MUSIC FOR PAGEANTS

tomime. Apply to Hy Clapp Smith, care E. P. Dutton and Co., New York.

Mackay's, *The Forest Princess*, and other masques.

——, *The Beau of Bath*, and other one-act plays.*

Rostand's, *Romancers*. Act I makes a good one-act play by itself.

——, *Far Away Princess*, as Louis N. Parker's, *My Lady of Dreams*.
(Two acts require ship scene.)

Wellman's, *The String of the Samisen*.*

Tarkington's, *Monsieur Beaucaire*, three acts. Music could be used from operetta version.

Evreneff's, *The Merry Death*.*

The one-act play adapted from Wilde's

* While these plays are usually done without music, its addition would be both appropriate and attractive.

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Birthday of the Infanta. Music from the ballet Carpenter has made from this could be used.

Thomas Wood Stevens', *The Chaplet of Pan*, a masque.

Constance Wilcox's, *Told in a Chinese Garden*.

James P. Webber's, *The End of the Rainbow*.

Dunsany's, *Tents of the Arabs*.*

——, *King Argimenes and the Unknown Warrior*.*

——, *The Laughter of the Gods*. Three short acts.*

Maeterlinck's *Monna Vanna* has been given by amateurs, and some of Fevrier's music might be used.

* While these plays are usually done without music, its addition would be both appropriate and attractive.

MUSIC FOR PAGEANTS

Daudet's, *L'Arlesienne*, with Bizet's music.

Ibsen's, *Peer Gynt*, with Grieg's music, is beyond the reach of amateurs, but some of the scenes with the music might be given.

Barrie's, *Pantaloon*.

Where music neither accompanies nor is incidental to plays, it still is worth while to have it somewhat appropriate to the one-act play or the act of a larger play that is to follow it. Sometimes it is worth while also to decorate the auditorium and dress the ushers with some relation to the play to be acted.

ROYALTIES—MORALE

In some cases of living or recent composers, a royalty may have to be paid for

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the use of the music. This is probably the reason that nothing from Puccini's beautiful opera accompanied the "movie" production of "Madame Butterfly." Some notice of such a requirement, were there any, would be printed on the music.

As with few exceptions (generally those of the directors and musicians), those taking part in pageants are almost entirely amateurs, working without pay and often at some sacrifice of time and convenience, they are more to be persuaded than commanded and great care should be taken to avoid making rehearsals too long, or at times that interfere with meals or too much with the business hours of the men.

A LIST OF MUSIC
SUGGESTED FOR
PAGEANTS AND PLAYS
IN GENERAL

A LIST OF MUSIC SUGGESTED FOR PAGEANTS AND PLAYS IN GENERAL

AS opera is designed to be the most dramatic form of music, most of the following selections are operatic. It is almost needless to say that producers should avoid using music of a strong national association with episodes laid in a different nation, as for instance Berlioz's "Hungarian March" with a mythological route, or the "Aïda" march for Pilgrim episodes, though the "Sigurd Jorsalfa" march, as it is unfamiliar, might possibly be used for either.

A. MARCHES

*Ivanoff: *March of the Sirdar*.

*Bizet: Smugglers' March from
Carmen.

*Rubinstein: *Feramors March*.

*Halvorsen: *Entry of the Boyars* has
almost a dancing lilt.

*Grieg: *Sigurd Jorsalfa March*, very
exalted.

*Elgar: *Pomp and Circumstance*.
Against a more trivial theme is
set a broad magnificent one with
a sense of apotheosis.

Mendelssohn: Priests' March from
Athalie.

Splendid marches can be made
from the leading theme of the last

* Indicates that a selection can probably be had for piano or small orchestra, and some selections not so marked may shortly be available in such smaller arrangements. Some familiar works are omitted as too hackneyed.

movement of either Dvorák's *New World Symphony* or Tschai-kowsky's *Fifth* (a conquering march).

Mendelssohn: *Wedding March*.

Wagner: Wedding March from *Lohengrin*, but the march to the Cathedral (Act II) is much better.

Edgar S. Kelley: Wedding music (*Aladdin*).

Sodermann: *Swedish Wedding March*.

B. DEAD MARCHES

*Sullivan: March to the Block, with tolling bell, from *Yeomen of the Guard*.

*Tschaikowsky: March, with minute gun or bass drum, off-stage, from *Hamlet* (used by Forbes-Robertson).

*Beethoven: *Funeral March of a Hero*, transcribed from piano score.

Mahler: Hunter's Funeral March, from *First Symphony*.

C. SOMBER, DESPAIRING OR OMINOUS
MUSIC

*Prelude to Wolf's Glen scene, Weber's *Freischütz*.

*Men's Chorus of Ghosts from Sullivan's *Ruddygore*.

*Prelude last act Verdi's *Traviata*
(gentle lament).

Opening of Liszt's *Tasso* (deep and growling).

*Massenet: *Elegie*.

*Grieg: Ase's Death from *Peer Gynt Suite*.

Erda music Prelude Act III, Wagner's *Siegfried*.

*Tschaikowsky: *Chanson Triste*.

Best of all would be an arrangement from last movement of Tschaikowsky's *Pathetic Symphony*.

D. WAVES, WIND, TEMPEST, ETC.

*Debussy: *The Snow Is Dancing*.

*Grieg: *Peer Gynt's Voyage Home*
from second suite.

*Schubert: *The Erlking* and *By the Sea*.

*Rachmaninoff: *Prelude, opus 23*
No. 5, for wild driving; march.

*Rossini: Storm from *William Tell*
overture.

Storm Intermezzo from Paderewski's *Manru*.

Chopin: *Rain Drop Prelude*.

MacDowell: *A Sea Song*.

*Best of all—Wagner's storm from
Flying Dutchman overture.

E. DANCES OF EVIL FAIRIES, AUTUMN
LEAVES, ETC.

The Wild Hunt, end Wolf's Glen
scene in Weber's *Freischütz* (for
a wild rout).

*Grieg: In the Hall of the Mountain
King from *Peer Gynt Suite*.

*Saint-Saëns: *Dance of Death*.

*Joyce's Melancholy waltz, *Songe
d'Automne* (for autumn).

*Sibelius: *Valse Triste*.

Wagner: part of *Venusberg* ballet.

MacDowell: *Witches' Dance*.

F. ELVES, NYMPHS, FAUNS, GOOD FAIR-
IES, ETC.

*Mendelssohn: *Midsummer Night's
Dream.*

*Fairy music from Sullivan's *Iolan-
the.*

Grieg: *Spring Song.*

Berlioz: *Dance of the Will-o'-the-
Wisps* and *Waltz of the Sylphs*,
both from *The Damnation of
Faust.*

*Delibes: *Sylvia* ballet.

Debussy: *L'Après Midi d'un Faun.*

*Edward B. Hill: *Pan and the Star.*

G. PASTORAL MUSIC, WITH RHYTHM
ENOUGH TO BRING ON GROUPS

*Grieg: Morning Voices from *Peer Gynt Suite*.

*Handel: Pastoral Symphony from
The Messiah.

*Tschaikowsky: Andante Cantabile
from *String Quartet*.

Dvorák: arrangement of principal
melody from Andante of *New
World Symphony*.

MacDowell: *To a Water Lily* and
To a Wild Rose.

*Friml: *Woodland Echoes* (for or-
chestra or band).

See also Grieg and Joyce under
E and Delibes under *F*.

H. DREAMY, HAUNTING MUSIC FOR VISIONS, ETC.

Gounod: Prelude to Tomb Scene,
Romeo and Juliet.

*Wagner: *Dreams.*

*Saint-Saëns: *The Swan.*

*Sibelius: *Valse Triste.*

*Beethoven: *Moonlight Sonata.*

*Theo. Lack: *Idyllo.*

*DeKoven: *Six Dream Dances.*

Grieg: *Berceuse.*

Weber: Vision Music from *Euryan-*
the overture.

*Victor Herbert: Melody of Dream
Song from *The Enchantress.*

I. FROM DARKNESS TO HOPE, ECSTASY AND THE FREED SOUL

These seldom can be found in the same piece. One gets the contrast, though, to some extent, in:

*Liszt: *The Preludes*. Use themes of conflict and triumph near end.

*Tschaikowsky: End first movement *Pathetic Symphony*; conflict followed by triumphant love song.

*Wagner: *Lohengrin*. Darkling Prelude to Act II, contrasted with exquisite peace of brief orchestral

interlude after Elsa and Ortrud leave stage.

Or in *The Flying Dutchman* overture, the contrasted storm music and sunset apotheosis at its close.

*Saint-Saëns: *Prelude to the Deluge* opening, hushed darkling measures. Then skip to climax of serene song with its violin solo.

*Tschaikowsky: Arrangement of Andante of *Fifth Symphony* (used in the play, *The Song of Songs*).

*Breil: *The Song of the Soul*.

These last two pieces chiefly for "the freed soul."

For darkness, see also C—Weber, Liszt, and Wagner.

J. SHAKESPEARE

Shakespeare's Poems, with Music
(C. H. Ditson and Co., New
York).

50 *Shakespeare Songs*. Edited by
Charles Vincent (Oliver Ditson,
Boston).

Edgar Stillman Kelley: *Macbeth*.

Norman O'Neill: *Macbeth, Mer-
chant of Venice*.

Tschaikowsky: *Hamlet*.

Gounod: *Romeo and Juliet*.

Verdi: *Othello*.

Verdi: *Falstaff*.

Nicolai: *The Merry Wives of Wind-
sor*.

Mendelssohn: *Midsummer Night's
Dream*.

K. PANTOMIMES

Debussy: *Dance Sacre.*

Grieg: *Holberg Suite.*

Prelude. Sarabande.

Gavotte. Musette.

Air. Rigaudon.

*Mozart: *Don Giovanni* Minuet.

*Tschaikowsky: *Nut Cracker Suite.*

Miniature Overture.

Arabian Dance.

Chinese Dance.

Dance of the Automata

Valse des Fleurs.

*Gabriel Marie: *La Cinquintaine.*

Isador Wormser: Music to *Pierrot*
the Prodigal.

Berger: *Pierrot and Pierrette.*

Pierné: *Serenade.*

L. UNUSUAL WALTZES

*Oscar Strauss: *Waltz Dream*.

*Offenbach: *Belle Helene*.

*Tschaikowsky: *The Sleeping Beauty*.

*Tschaikowsky: Waltz from *Fifth Symphony*.

*Tschaikowsky: Waltz from *Eugene Onegin*.

*Lehar: Waltz from *Count of Luxembourg*.

See also Joyce and Sibelius under *E*.

NATIONAL MUSIC

N. B.—Of course, much national music may be found under other headings, particularly *American Music* under the long list especially devoted to it that follows on page 63. If you do not find what you want under a given nation, look at the miscellaneous group at the end of national music, and under preceding groups, especially *Pantomimes*, etc.

We have naturally put English-speaking nations first, and the others somewhat in order of probable demand for their music.

M. GREAT BRITAIN

**God Save the King.*

*Elgar: *Pomp and Circumstance.*
March.

*German: *Henry VIII Suite* (English and Scotch dances).

*Grainger: *Shepherd's Hey* (dance).

*Cecil Sharp: *English Folk Dances*
(Gray Company).

(See also American, Colonial, Revolution, 1812, etc. (p. 71 *et seq.*).

The Wearing of the Green.

C. Milligan Fox (Ed.), *Songs of the Irish Harpers* (Schirmer, \$1.20).

*Edwards: *Brian Boru* for Irish dances of legendary days.

*German: *The Emerald Isle* (Irish dances, modern).

*Stanford's: *Shamus O'Brien*.

Brewer: *Fairy Pipers Underneath
the Moon* (song).

The Blue Bells of Scotland.

Scotch Reel.

FOR TIMES OF THE PRETENDER.

Johnny Cope

Wae Is Me for Prince Charley

N. FRANCE

**The Marseillaise.*

Ganné: *Sambre et Meuse.*

*Ganné: *Pere de la Victoire.*

The Carmagnol (dance of the Revolution).

*Bizet: *L'Arlesienne Suite* (includes a romping wedding dance, and a fine men's choral with march rhythm).

See also *Quaint Dances* above and *Welcome to Lafayette* (page 78).

O. ITALY AND SPAIN

**Marcia Reale.*

**Reina Margarita.*

*Liszt: *Gondoliera.*

Nevin: *Gondolier's Song.*

Mendelssohn: *Venetian Boat Song.*

*Offenbach: Barcarolle from *Contes d'Hoffmann* (pretty hackneyed).

Spanish National Air.

*Moskowski: Bobadil (Spanish dances).

Spanish dance in his *From Foreign Lands.*

*Revel: *Pavanne for a Dead Infanta.*

Massenet: *Aragonaise* from *Le Cid.*

*Bizet: *Carmen* (Toreador Song, Marches, etc.).

P. GERMANY AND AUSTRIA

**Die Wacht Am Rhein.*

*Haydn: *Deutschland Ueber Alles*
(same music as the Imperial *Austrian* hymn).

*Moskowsky: Germany in his *From Foreign Lands.*

Carl Goldmark: Dances from *Rustic Wedding.*

J. F. Wagner: *Under the Double Eagle.* March.

Weber: Bridal and Hunters' Choruses from *Der Freischütz.*

Humperdinck: Songs, dances and Dream Music from *Haensel and Gretel.*

Brahms: *Academic Overture* includes a number of student songs sung in American universities.
See also *Marches* above and *Folk Songs* below.

Q. HOLLAND AND BELGIUM

Dutch National Hymn.

See also *Dutch Settlements* (page 75).

The Belgian Hymn (*La Brabançonne*).

R. NORWAY, SWEDEN, DENMARK

Norwegian National Air.

Grieg: *Sigurd Jorsalfa*. March,
very exalted.

First *Peer Gynt* Suite.

Holberg Suite. See Panto-
mimes above.

Swedish National Air.

Sodermann: *Swedish Wedding*
March.

Berquist: *Swedish Folk Dances*.

Danish National Air.

Tschaikowsky: Music to *Hamlet*.

S. HUNGARY, BOHEMIA, CZECHO-SLO-
VAKIA

*Berlioz: *Raekoczy March* from
Damnation of Faust.

*Brahms: *Hungarian Dances.*

Liszt: *Hungarian Rhapsodies* 2 and
12.

Smetana: Bohemian Dances from
The Bartered Bride.

Geary: (Ed.) *Folk Dances of
Czecho-Slovakia.*

T. RUSSIA AND POLAND

The Russian Hymn (Czarist).

The Russian Hymn (Soviet).

*Tschaikowsky: *March Slave*.

Eugene Onegin Polonaise.

Liszt: *Second Polonaise*.

Chopin: *Military Polonaise*.

See also *Marches*.

U. CHINA AND JAPAN

*Tschaikowsky: Chinese Dance from
Nutcracker Suite.

Baron: *Chinese Dance*.

Edgar S. Kelley: *The Lady Picking
Mulberries* (song).

——, Serenade and Feast of Lanterns from *Aladdin Suite*.
Japanese National Air.
Goublier: *Petit Ballet Japonaise*.

V. FOLK SONGS, COLLECTIONS, ETC.

Bantock: (Ed.) *100 Folk Songs of All Nations*.

60 Patriotic Songs of All Nations.

Gilbert: *100 Folk Songs from Many Countries* (Birchard).

Kurt Schindler: Paraphrases of *Five Folk Songs* (Russian, French, and Italian).

Crampton: (Ed.) *Folk Dance Books*
I & II.

Moskowski: *From Foreign Lands.*
Folk Dances from Russia, Ger-
many, Spain, Italy, Poland, and
Hungary.

A FEW SUGGESTIONS FOR CHRISTMAS MUSIC

Adam: *Cantite de Noel*, arranged for band with chime effects—good for outdoor celebrations.

Ten Christmas Carols and Hymns for Community Singing (Ditson, 5c).

Farwell: *The Christ Child's Christmas Tree* (words by Jean Dwight Franklin, Schirmer, 10c). Good for outdoor Christmas tree.

Fredk. Field Bullard: *Angels from the Realms of Glory* (Ditson). For angelic tableaux.

—, *Tryste Noel* (Ditson, 12c).

——, *Six Christmas Carols*, 3rd, 7th, 8th and 9th series (Ditson). Especially suitable for children.

Margaret Ruthven Lang: *Night of the Star*, a cycle (Ditson, 40c).

Gerret Smith: *O Little Town of Bethlehem* (words by Phillips Brooks, Schirmer.)

——, *When Shepherds Watched Their Flocks* (Schirmer, 12c).

——, *Three Kings* (words by Longfellow, Schirmer, 12c).

Horatio Parker: *Come Gentles Rise* (Schirmer). For medieval tableaux.
Silent Night, Holy Night. Carol.

MUSIC PARTICULARLY FOR CHILDREN

Ravel: *Mother Goose Suite*.

Arthur Nevin: *Four Mother Goose Rhythms*.

Edgar S. Kelley: *Alice in Wonderland*.

Victor Herbert: *Babes in Toyland*.

Humperdinck: *Haensel and Gretel*.

Charles Farnsworth: (Ed.) *Songs for Schools*, including Wassail, Hunting, Harvest Home and other songs.

DeKoven and Others: *Settings to R. L. Stevenson's Songs*.

Debussy: *The Toy Box*.

Caroline Crawford: *Dramatic Plays and Dances* (Barnes).

Malin Ballou Gilbert: *School Dances* Grades 1, 2 and 3.

(Ed. by Susan Hoffman, Schirmer).

Elizabeth Burchenal: *Folk Dances and Singing Games*.

Curwen: *The Guild Play Book* (published in England, but to be found in libraries here). Excellent for old folk festivals.

Annice Terhune: *Colonial Carols* (Schirmer). With pictures.

Six Christmas Carols, 3rd, 7th, 8th and 9th series.

Jeannette E. C. Lincoln: *The Festival Book*. Especially good for Maypole dances, etc.

Old Hebrew Melodies in back of Mabel F. Hobbes' *Six Biblical Plays* (Bread Song, Spring Song and Praise Song. Century).

Of course much of the music in preceding sections is appropriate for children as well as adults.

**A LIST OF MUSIC
SUGGESTED FOR
AMERICAN
PAGEANTS AND PLAYS**

A LIST OF MUSIC SUGGESTED FOR AMERICAN PAGEANTS AND PLAYS

WHAT MUSIC IS APPROPRIATE?

MUSIC for American plays and pageants need not necessarily always be by American composers. In 1912, the distinguished American composer, Arthur Farwell, lamented that "there has been no serious connection at all, in a serious way, between the American composer and his country." Because of the paucity of great national American music of a patriotic character, he favored using great instrumental and choral works

MUSIC FOR PAGEANTS

from all the world, for American celebrations, though American composers should invariably be represented. Although since this was written some good music (notably for the Pilgrim Tercentenary) has been added to that available ten years ago, still there is abundant lack of such music.

To accompany American scenes, let us not be too pedantic in our choice of music, as long as its character and emotional quality seem harmonious to those scenes, and it is not so familiar as to be obviously inappropriate, as it was decidedly in two instances, that the writer remembers, where a classic Greek procession came on to the *Rakoczy* March, and where an Indian widow was borne to the pyre to the strains of *The King of*

SUGGESTED MUSIC

Thule from *Faust*. No one objects to Verdi's music in *Aïda* accompanying events which happened possibly 2,000 years before it was written, nor should there be very serious objection to using the setting to some of Moore's songs in eighteenth century episodes because they were not written till early in the nineteenth century, or to using music from a modern piece like DeKoven's *Robin Hood* for our early colonial episodes. There is no reason why American cavaliers, as well as Robin Hood's Merry Men, might not have sung a song like *Brown October Ale*.

A few of the older of these selections may prove obsolete or hard to get. Though the compiler consulted numerous persons, he found information for

MUSIC FOR PAGEANTS

this list much harder to get than for his earlier one for plays and pageants of various countries.

This is, the writer believes, the first list of its kind. He realizes it must be incomplete and probably contain a number of errors.

As most of these selections are issued by more than one publisher, attempts to indicate the publisher are seldom made. When, however, Birchard follows a piece it generally means that this is a very inexpensive vocal score with only piano accompaniment. If arrangement either with orchestral accompaniment or for the orchestra alone is wished, the producer should write his music dealer before buying the Birchard arrangement in every instance, as often an orchestral ac-

SUGGESTED MUSIC

companiment will not fit a different vocal arrangement.

DANCING AND NATURE SPIRITS

*Nevin: *Narcissus*.

*MacDowell: *To a Wild Rose*.

*Mendelssohn: *Midsummer Night's Dream*.

*Victor Herbert: *Butterflies (Babes in Toyland)*.

*Berlioz: Dance of Will-o'-the-Wisps and Waltz of Sylphs from *Damnation of Faust*.

*Sullivan: Fairy Chorus from *Iolanthe* (Birchard).

* Asterisk (*) means the selection may be had arranged for small orchestra.

INDIAN MUSIC

Zuni Hymn to the Sun God (for women's voices—Birchard).

Dance of the Corn.

Indian Games and Dances by Fletcher (Birchard).

MacDowell: *New England Idylls.*

—: *From an Indian Lodge.*

*Coleridge Taylor: *Hiawatha's Wedding Feast Cantata.*

McCunn: *Indian Barter, Song* from *Pageant of Darkness and Light.*

Harvey Worthington Loomis: *Legends of the Red Men* (Songs).

Farwell: *The Mystery of Death* (for piano only).

Victor Herbert: *The Vanishing Race Intermezzo* from *Natoma.*

Converse: And the Smoke Rose from
Pipe of Peace (Women's Chorus;
Birchard).

Nathalie Curtis: (Ed.) *Songs of Ancient
America*.

VIKING MUSIC

*Grieg: Land-sighting from *Olaf Tryg-
vason*. (Also for Chorus—Birch-
ard).

*Grieg: *March* from. *Sigurd Jorsalfa*.

Elgar: *My Love Dwelt in a Northern Land* (Chorus; Birchard).

Fanning: *Song of the Vikings* (Choral; Birchard).

In one of Sibelius' earlier symphonies there is a theme suggesting a dream of the Vikings.

LANDING OF COLUMBUS AND OTHER DISCOVERERS

FOR THE VOYAGE.

*Wagner: *Flying Dutchman* Overture.

FOR THE LANDING.

Old Catholic Chants

Gounod: Sanctus from St. Cecilia Mass.
(Birchard).

Meyerbeer: O Thou Whom All Nations
Adore from *L'Africaine*.

Verdi: Melody of O Sommo Carlo from
Ernani.

The two selections above would have
to be rearranged.

CAVALIERS, THE VOYAGEURS, THE
SOUTH

SONGS, ETC.

Cavalier Tunes (Browning's words).

Fortune My Foe Is.

Drink to Me Only with Thine Eyes.

Brave Gallants Stand Up.

Schubert: *Who Is Sylvia?*

Balfe: *The Power of Love from Satan-
ella.*

Do Ye Ken John Peel? (Old hunting
song).

DeKoven: *Brown October Ale*, etc.
(*Robin Hood*).

Ancient *Negro Spirituals*, including
Deep River (Birchard).

Gilbert: *Dance in the Place Congo*
ballet (manuscript).

Monroe and Schindler: *Twelve Bayou
Ballads.*

Paderewski: *Chant du Voyageur.*

En Roulant Ma Boule.

Alouette.

These three voyageur songs may be

used for Canada, or for New Orleans, to which Acadians emigrated.

OLD CHRISTMAS CAROLS

God Rest Ye Merry Gentlemen.

Good King Wencelas.

Come All Ye Faithful.

(For Christmas Music, see also page 56)

OLD REVELS, DANCES, ETC.

Mozart: Minuet from *Don Giovanni*,

*Boccherini: *Minuet*.

Grieg: *Rigaudon*.

Gossec: *Gavotte*.

*Boecherini: *Minuet*.

*German: *Henry VIII Suite*.

THE PILGRIMS

*Luther: *A Mighty Fortress*.

**Old Hundred* (from Hymn Book).

*Elgar: *Land of Hope and Glory*.

E. Stillman Kelley: Harrying Chorus
from Plymouth Pageant and He
That Is Low from *The Pilgrim and
the Book*.

——, *New England Symphony*.

Longfellow's Poems set to Music (Oliver
Ditson, Boston).

MacDowell: 1620 from *Sea Pictures*.

——, *New England Idylls*.

Walter Damrosch: Madrigal from *Scarlet Letter*.

DUTCH SETTLEMENTS

Dutch National Hymn.

March *Bergen ap Zoom*.

*Kriens: *Dutch Suite* (including

*Wooden Shoe Dance and Evening
on the Zuyder Zee).*

*Wagner: Sailors' Chorus, and Spinning
Chorus from *The Flying Dutchman*.

Jans V. Christiaen *Corre Dance* (17th
Century).

*I'm William Duke of Orange, a Dutch-
man Born and Bred* (Song).

There Lingers a Lassie (Dutch Folk
Song, 1620).

Six Old Netherland Songs.

THE REVOLUTION

**Yankee Doodle.*

**The British Grenadiers.*

*Handel: *Dead March (Saul).*

The World Turned Upside Down.
(Played by British when they evacuated New York and at Yorktown. Inquire of New York Sons of Revolution.)

Although it has nothing to do with American history, no music better expresses the assembling and emotion of patriots than parts of Wagner's *Rienzi Overture*.

Harold V. Milligan: (Ed.) *Pioneer American Composers* (includes some 18th century songs) and *Songs of Francis Hopkinson*, the first American composer, cover about 1800-1829 (both published by Arthur P. Schmidt).

WELCOME TO LAFAYETTE

[During Revolution; See *Cavaliers, The South*, etc.] Could also use:

*Gretry: *Richard, O Mon Cœur!*

Safe in the Bosom of His Family (old song). This and

Sanderson: *Hail to the Chief* are recorded by Lafayette's secretary.

Meyerbeer: Melody of Women's Chorus from Garden Scene of *The Huguenots*.

Some melodies might be found in Ra-meau's old operas.

In 1824 after the French Revolution, drop the Gretry song. Can use *The Marseillaise* (1792).

PIRATES AND BARBARY COAST WARS

Sullivan: Pirates' Chorus (Act II, *Pirates of Penzance*—Birchard).

Grieg: Anitra's Dance and Arabian Dance (*Peer Gynt Suites* I and II).

Czibulka: *Turkish Patrol* (*Fatinitza*); though not strictly suitable, it will serve.

WAR OF 1812

*Sanderson's: *Hail to the Chief*.

**The Star Spangled Banner*.

**Rule Britannia!*

*Planquette: *Paul Jones* (operetta).

*Sullivan: Horn Pipe from *Pinafore*.

**Hail Columbia* (President's March).

MIDDLE AND FAR WEST 1845-1865
FOR HUSKING BEES, HOUSE-RAISINGS, ETC.
**Turkey in the Straw.*
**Pop Goes the Weasel.*
**Money Musk.*
**Virginia Reel.*
Old American Dances (Ed. by Elizabeth
Burchenal).

SONGS

Wiener: *Listen to the Mocking Bird.*
Payne: *Home, Sweet Home.*
Sweet Genevieve (song), Birchard.
Nellie Bly (song).
The Belle of the Mohawk Vale (song).
Perkins: *Make Your Home Beautiful.*

A brief list of songs of Middle West
about 1856 appears in Herbert Quick's
novel, *Vandermark's Folly*, pp. 282-3.
Hugo Riesenfeld's: *Westward Ho!*

March composed for *The Covered Wagon*.

Stephen G. Foster's: *O Susanna* (op-
eretta).

Chas. F. Lummis (Ed.): *Spanish Songs
of Old California* (\$1.50 from Mr.
Lummis, 200 E. Ave., 43, Los An-
geles, Calif).

MEXICAN WAR

**Mexican National Air*.

*Yradier: *La Paloma*.

**The Star Spangled Banner*.

**Hail, Columbia!*

**Columbia the Gem of the Ocean*.

The Road to Monterey (Puccini used this
California melody in his *Girl of the
Golden West*).

T. J. May: *Juanita* (words by Hon. Mrs.
Norton).

Czibulka: *Love's Dream After the Ball*
(Men's chorus; Birchard).

CIVIL WAR

Songs of the South, including *Dixie*,
Maryland, My Maryland, Foster's
Old Black Joe, *My Old Kentucky*
Home, and *Massa's in de Cold*,
Cold Ground.

Minna Monroe and Kurt Schindler
(Ed.): *Twelve Bayou Ballads* (Louisiana Folk Songs). See also *Cavaliers*, *The South*, etc.

Songs of the North, including **The Star Spangled Banner*, **Marching*

*Through Georgia, *John Brown's
Body or Battle Hymn of the Re-
public* (to same tune).

Kittredge: *Tenting on the Old Camp
Ground* (Men's chorus; Birchard).

*Handel: Dead March from *Saul*.

Julian Edwards: *Johnny Comes March-
ing Home* (Operetta).

Kelley: *Captain, Oh My Captain* (Male
Chorus; Birchard).

SPANISH WAR

**The Star Spangled Banner.*

**A Hot Time in the Old Town.*

**Spanish National Air.*

SONGS

di Capua; O Sole Mio.

Dolly Grey.

Just Break the News to Mother.

THE WORLD WAR*

American airs above.

Sousa: **The Stars and Stripes Forever.*

*——, *In Flanders Fields.*

*Cohan: *Over There.*

*Elliott: *The Long, Long Trail.*

*Judge and Williams: *Tipperary.*

*Wells: *Joan of Arc.*

*Chopin: *Funeral March.*

*Elgar: *Pomp and Circumstance* (British).

* For National Airs and Folk Music, see *National Music*, page 44.

SELECTED MUSIC STORES

SELECTED MUSIC STORES

THIS list is gathered from lists furnished by two leading New York music publishers. It does not pretend to be complete, but aims to furnish people wanting music with the names and addresses of convenient dealers. In the cases of some places, the street address is unnecessary and is not given. The idea was suggested by the helpful lists of "Drama Book Shops" published in the *Drama Magazine*. This list is compiled without even mentioning it to any of the concerns listed, save the two publishers noted.

Austin, Texas.

The J. R. Reed Music Co.

MUSIC FOR PAGEANTS

Baltimore, Maryland.

G. Fred Kranz Music Co., 303 N. Charles St.

Berkeley, California.

Tupper and Reed, Shattuck St.

Birmingham, Alabama.

Oliver Chalifoux.

Williams Music Co.

Boston, Massachusetts.

C. C. Birchard and Co., 221 Columbus Ave.

Oliver Ditson Co., 179 Tremont St.

C. W. Homeyer and Co., 458 Boylston St.

C. W. Thompson and Co., 77 Providence St.

Buffalo, New York.

Denton, Cottier and Daniels.

Chicago, Illinois.

Lyon and Healy, Inc., Wabash Ave.

Gamble-Hinge Music Co., 67 East Van Buren St.

Clayton F. Summy Co., 429 South Wabash Ave.

Cincinnati, Ohio.

Willis Music Co., 137 West Fourth St.

Cleveland, Ohio.

G. Schirmer Music Stores, 45 The Arcade.

H. J. Votteler and Son, 37 The Arcade.

Euclid Music Company, 2067 E. 9th St.

SELECTED MUSIC STORES

Denver, Colorado.

Knight Campbell Music Co., 1625 California St.

C. E. Wells Music Co., 1626 California St.

Denver Music Co., 1538 Stout St.

Des Moines, Iowa.

W. H. Lehman Co.

Detroit, Michigan.

J. L. Hudson Music Store, 1250 Library Ave.

Grinnel Bros., 1515 Woodward Ave.

Houston, Texas.

Thos. Goggan and Brother.

Indianapolis, Indiana.

Fuller, Ryde Music Co.

Kansas City, Missouri.

J. W. Jenkins' Sons Music Co.

Los Angeles, California.

G. Schirmer Music Stores, Inc., 630 South Hill St.

Southern California Music Co., 808 South Broadway.

Neville-Marple Music Co., 626 South Broadway.

L. B. Matthews Music Co., 446 South Broadway.

Minneapolis, Minnesota.

Metropolitan Music Co., 41 South Sixth St.

MUSIC FOR PAGEANTS

Paul A. Schmitt, 729 Nicolette Ave.

Blakestad Music Co., 619 Marquette Ave.

New Orleans, Louisiana.

Phillip Werlein Music House.

New York, New York.

C. H. Ditson Company, 8 East 34th St.

Carl Fischer, Inc., 6 Cooper Square.

G. Schirmer, Inc., 3-5 East 43rd St.

Philadelphia, Pennsylvania.

Theodore Presser Co., 1712 No. Chestnut St.

Pittsburgh, Pennsylvania.

H. A. Becker.

Volkwein Bros.

W. H. Witt Music Co.

Portland, Maine.

Cressey and Alein.

Portland, Oregon.

Oregon Eilers Music Store.

Rochester, New York.

Levis Music Store, 39 South Ave.

Gibbons and Stone, 172 Main St. East.

Salt Lake City, Utah.

Consolidated Music Co., 13-19 East First St.
South.

Daynes Beebe Music Co., 61 Main St.

SELECTED MUSIC STORES

San Francisco, California.

Sherman Clay Co., Kearney and Sutter Streets.

Henry Grobe, 135 Kearney St.

Reece and Fuhrman Music Co., O'Farrell St.

Seattle, Washington.

Woods Music Co., 1617 Third Ave.

Sherman Clay Co., Third Ave. at Pine.

W. Martius Music House, 1009 First Ave.

Bush and Lane Piano Co., 1519 Third Ave.

St. Paul, Minnesota.

W. J. Dyer and Bros., 23 West Fifth St.

Howard Farwell Co., 27 East Sixth St.

Toronto, Canada.

Whaley Royce and Co., Ltd., 237 Yonge St.

Washington, District of Columbia.

S. E. Philpitt and Son.

Robinson's Music Store, Inc.

Worcester, Massachusetts.

C. E. Steeve.

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